

SALON
INTERNATIONAL
DE LA
PEINTURE
DE
DELME



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

PRESS KIT

SALON INTERNATIONAL DE LA PEINTURE DE DELME

Marilou Bal
Kévin Blinderman
Nicolas Ceccaldi
Audrey Couppé de Kermadec
Angélique Heidler
Charlotte Houette
Jacent
Renaud Jerez
Ash Love
Matthieu Palud
Cédric Rivrain
Louise Sartor

**EXHIBITION FROM FEBRUARY 8TH TO JUNE 8TH 2025
OPENING ON FRIDAY FEBRUARY 7TH 2025 FROM 6PM
ATTENDED BY THE ARTISTS**

The Centre d'art contemporain - la synagogue de Delme would like to thank the artists and private lenders, galerie Crèvecœur (Paris), Tonus (Paris), Fitzpatrick Gallery (Paris), galerie Edouard Montassut (Paris), Camille Debrabant, Naomie Fassal, Guillaume Lemuhot, Valentin Wattier and the municipal employees.



Welcome to the *Salon International de la peinture de Delme*, an exhibition of paintings selected from among works by passionate artists, all concerned with the activity of painting today. Over the past decade, we have witnessed a so-called “return” of painting, that has accordingly triggered numerous exhibitions on the subject². This one does not aim to be thematic or represent a school, and this will be understood by the very disparate styles and approaches of the artists shown: among the paintings presented, some adhere to rigorous figurative representation techniques while others are somewhat abstract, sometimes veering towards psychedelic forms. Others draw on technology, either through their mode of production, or because it is the subject of the work. Finally, some cast a critical eye over the economic regimes in place, carry a socio-political message, or challenge the historicity of pictorial art.

This eclectic presentation is nevertheless inspired by the format of painting salons, both those of local amateur artists' associations, with their specific hanging styles and flexibility in their recognisable selections of artworks (often very inspiring ones), but also those, more historical salons organised by independent artists' associations of the late nineteenth to early twentieth centuries, such as the first Impressionists' Salon held at Nadar's studio, whose 150th anniversary was celebrated in 2024³. It is a matter of paying tribute to all of the dynamics and energies continually exerted by artists to present their works to the public, often with their own means, when institutional pathways are not easy or immediate, for different reasons depending on the period. We note that many artists brought together here did not immediately resort to institutions to present their paintings. They first entered a parallel circuit of artist-run spaces thanks to invitations from other artists or independent exhibition curators in “project spaces” and other improvised locations, only identified by their peers, since they had few means of communication. The *Salon International de la peinture de Delme* thus presents itself as a collective exhibition in a similar vein to these various salon typologies, with no theme other than that of showing painting, while paying homage to all of these artists who were brave and savvy enough to create their own conditions for the presentation of their artworks.

Although painting is still the medium of reference when it comes to art, its legitimacy as a relevant practice at the start of the 21st century is the subject of much debate. Among the grievances attributed to it are its rejection by the twentieth-century avant-gardes⁴, still very much alive today; its proximity to the art market, with painting remaining the medium most

1 *Terminator*, James Cameron, 1984.

2 Examples of recent painting exhibitions include: *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich (2015); *The Vitalist Economy of Painting*, Galerie Neu, Berlin (2018); *Stop Painting*, Fondazione Prada, Venice (2021); *Les Apparences*, CAC – A cent mètres du monde, Perpignan (2021); *Immortelle*, MOCO, Montpellier (2023); *Voir en peinture, La jeune figuration en France*, Musée d'art moderne et contemporain des Sables-d'Olonne (2023); *Between pixel and pigment. Hybrid painting in post-digital times*, Marta Herford et Kunsthalle Bielefeld (2024); *Le jour des peintres. 80 peintres contemporains de la scène française à la rencontre des visiteurs*, Musée d'Orsay, Paris (2024); *The Living End: Painting and Other Technologies, 1970–2020*, Museum of Contemporary Art, Chicago (2024); and *Ordinary People: Photorealism and the Work of Art since 1968*, MOCA, Los Angeles (2024).

3 See the exhibition *Paris 1874. Inventer l'impressionnisme*, Musée d'Orsay, Paris (2024).

4 Painting as an obsolete medium in Dadaism; painting as a social project in Constructivism, Bauhaus and De Stijl; painting as an emancipation from the frame in Allan Kaprow's performances or Hélio Oiticica's environments...



conducive to speculation; a “bourgeois” art form to which it would be difficult to relate in order to be a credible artist, especially today, when being a useful artist for society is more appropriate than ever to artistic endeavors than making art for art’s sake, or reacting to art with art. Moreover, painting would be the least progressive form of art, since it would be difficult to renew it in one direction or another, in a world where everything has already been done, and would condemn itself to eternal reproduction of pictorial languages that are already outdated (critique of “like art”⁵), through morbid retrograde phenomena (“zombie painting”, “zombie figuration”⁶). Painting would thus be dead, firstly because modernity would have formally reduced it to its term, and secondly because it would be incapable of adapting to a socially progressive vision of art.

The last avant-garde in painting – the art world’s latest enthusiasm with the medium, be it the trans-avant-garde in Italy, *Figuration Libre* in France, German Neo-Expressionism or New York painting of the ‘80s, to name but a few dates back to the early ‘80s, and was quickly dismissed as reactionary or commercial by art critics such as those at the influential *October*⁷ journal. But was this enough to stop painting, or rather stop painters from making it? And should painting be considered impervious to the post-conceptual and performative turns of the 90s, right up to the end of the 2000s?

For my part, I think painting is interesting precisely because of its versatility, enabling it to rise above criticism and its offside position, as if this exclusion didn’t concern it. Because painting is neither white nor black, but made up of multiple realities, as confusing as they are contradictory. “The truth of painting”, to paraphrase Paul Cézanne⁸, is that it does not and cannot die. It is this very complexity that renders all talk of its supposed death irrelevant.

If the conceptual artists of the 60s and 70s, following in Marcel Duchamp’s footsteps, proposed art forms without object⁹ or agreed their art could be made by someone else¹⁰ – an aberration from the traditional point of view on art – we subsequently notice that painters began to think like conceptual artists, and not just painters (Gerard Richter, Albert Oehlen, Christopher Wool, Heimo Zobernig, Sylvie Fanchon or Peter Halley. Not to be confused with conceptual artists such as Robert Barry or Mel Bochner, who began to make paintings, perhaps to better sell their work, which unfortunately turned out to be very disappointing works). They attached as much importance to the subjectivity of the gesture as to the need to formalize a critical discourse in painting, on art and its milieu, on its porosity with the world. From the late 70s onward, Martin Kippenberger worked extensively on

5 Rob Colvin, « Everybody Likes “Like Art” », in *Hyperallergic*, March 1st 2017.

6 Alex Greenberger, « First There Was Zombie Formalism – Now There’s Zombie Figuration », in *ARTnews*, July 20th 2020 and Dean Kissick, « The Rise of Bad Figurative Painting », in *The Spectator*, July 30th 2021.

7 Douglas Crimp, « The End of Painting » and Benjamin H. D. Buchloh, « Figures of Authority, Ciphers of Regression: Notes on the Return of Representation in European Painting » in *October*, Vol. 16, Art World Follies, Spring 1981.

8 « I owe you the truth in painting and I shall tell it to you », excerpt from a *Letter of October 23rd 1905*, from Paul Cézanne to Emile Bernard.

9 Conceptual artist Douglas Huebler declared in 1969 that « The world is full of objects, more or less interesting; I do not wish to add any more ».

10 In 1968, artist Lawrence Wiener said of his art that: 1) The artist may construct the piece. 2) The piece may be fabricated. 3) The piece need not be built.



himself and the artist's place in the art world, reflecting on the context of production in an economy indexed to that of the financial markets, and on the reality of the artist as art worker, somewhere between clown and bad boy. His influential reflections have developed in the work of artists such as Michael Krebber, Jutta Koether, Michel Majerus, Cosima Von Bonin, Amy Sillman, Fabienne Audéoud and Merlin Carpenter. In this respect, art critic David Joselit was one of the few to renew the discourse on painting at the end of the 2000s in his text "Painting Beside Itself"¹¹. In it, the author highlights the need for painters to adapt their pictorial creation to the ambient art system, be it the social interactions within their professional world, their relationship to the context (the gallery, the location of the museum, gentrification), the weight of history, or even their economy. In some cases, this was an extension of the methods of institutional criticism, but this time through the medium of painting. Through these strategies, painting was able to break out of its formal, self-centered, essentialist and autonomous framework, to define itself as part of an undeniable general context, with which it had to interact, make visible, or against which it had to resist and defend itself. It was thus able to open up to the outside world, without rejecting its historical particularities: not an end in itself, but a starting point to which it is always possible to return.

Despite this persistence (more discreet, but very much present) from the 90s to the present day, there is currently a worrying revengeful attitude in France about an alleged 30-year rejection of painting, which is difficult to endorse. We've seen exhibitions¹² defending painting in a reactionary, even bellicose manner, as if it were necessarily a medium with no connection to conceptual art, as if it possessed an immutable character, functioning only for itself, the sole embodiment of pure representation and eternal beauty. Yet painting has also digested conceptual art, and has sometimes appropriated it to become, for some artists, post-conceptual. In an age of transdisciplinary artistic approaches, painting cannot occupy this exclusive place at the center of the *zeitgeist* or *Kunstwollen*. It has not been abandoned or rejected by institutions or curators; it has simply had to make way for other media, other experiments requiring development on the part of artists. Perhaps we can assume that painting found itself somewhat limited, and therefore unsuited to what certain artists wished to express in a specific context. For such is the nature of art, to move from one taste to another, from one trend to another, from one way of expressing oneself to another. It is therefore strange to take offence at the fact that painting hasn't always had pride of place in art, or among those whose mission is to show it, in recent decades¹³. I'm tempted to point out, perhaps a little abruptly, that there's more to art than painting – and it's just as well! It's important to allow oneself the possibility of composing with something other than paint. There are also those who think "painting", while doing something else...

The truth is, we're faced with a problem of categorization, as if painting had to be a category: painting on the one hand, sculpture on the other, conceptual art, performance art on the other, and so on. But what about painting as a state of mind? Duchamp said it best: "In other words, I just took oil paint off the canvas and put it into my life instead. I used it to paint myself, breathing and jumping. I'm my own living readymade, so to

11 David Joselit, « Painting Beside Itself » in *October*, Vol.130, MIT Press, Fall 2009.

12 *Les Apparences*, CAC – À cent mètres du monde, Perpignan (2021); *Immortelle*, MOCO, Montpellier (2023); *Le jour des peintres. 80 peintres contemporains de la scène française à la rencontre des visiteurs*, Musée d'Orsay, Paris (2024)

13 « Pendant trente ans, on a méprisé les peintres », interview between Thomas Lévy-Lasne and Violaine de Montclos, *Le Point online*, September 8th 2024.



speak¹⁴. Once and for all, we need to accept that painting, following the evolution of art in the 20th century, needs to come down from its pedestal as the only serious art form. It could then stop struggling in an illusory struggle, since it has never been endangered. Painting is not art; it belongs to art in the same way as other mediums. Let's try to overcome this misunderstanding of conceptual art, based on an erroneous reading of Duchamp, so as not to make a big deal of painting's periodic reflux in the field of art.

The result of this highly contagious state of mind is the persistence of a belief among the majority of our contemporaries that good art is a well-made painting (or sculpture, for that matter). This assent has the effect of maintaining a dramatic gap between these contemporaries and the polymorphous creation of today's art – contemporaries who, as a result, don't understand the creation of their time, and worse still, feel rejected by it!¹⁵

In my opinion, the point is not to assert once again that painting is an obsolete, retrograde medium, or to say that it is, on the contrary, the eternal medium, the essence of art, and so on. These antinomic visions, which have imposed themselves on us for far too long, are detrimental to painting and lock it into a dead-end discourse, while we must recognize that, at the same time, this type of art carries on and endures. It seems more interesting to us to ask how and why painting manages to evolve or remain, despite all the trouble it takes to assert oneself as a painter, other than for commercial reasons. If painting remains, it's perhaps because it allows things to happen and be said that wouldn't otherwise have the same consistency. Moreover, the socio-cultural characteristics of each era urgently require pictorial representation of their reality, whether abstract or figurative. Painting should neither be seen through the prism of opportunism nor that of defiance, but as a form of malleability in relation to the plasticity and fluidity of the passage of time.

As a circulating object, painting is inevitably subject to the laws of the capitalist regime, no matter what anyone says. Any artist claiming otherwise would be a fraud. But artists who paint in such a context cannot automatically be considered as sell-outs. Many remain honest and lucid about their production conditions, yet refuse to stop painting on the pretext that they are practising a medium that is economically and politically doomed in advance. Of course, they work for a living and a certain recognition (like everyone else in their own field), but they also work for the pleasure of making art, of sharing intellectually and visually a free language.

Lately, as the discourse of minorities is finally gaining the visibility and spotlight it deserves, (figurative) painting is regaining legitimacy in that it is restoring a face and a voice to invisibilized subjects such as those from the LGBTQIA+ and African or Afro-descendant¹⁶ communities. And artists from these communities are becoming the new champions of the art market, while at the same time asserting their claim to a political art that carries hitherto minoritized voices. Painting that expresses strong political demands allows ostracized or non-Western artists to participate in art history and inspire the artists of tomorrow, while selling for thousands of dollars.

14 *Marcel Duchamp. La peinture, même*, exhibition catalogue. Centre Pompidou – Musée national d'art moderne, September 24th 2014 – January 5th 2015, Paris, p. 37.

15 See also, Estelle Zhong Mengual and Baptiste Morizot, *Esthétique de la rencontre: L'énigme de l'art contemporain*, Le Seuil, 2018.

16 John-Baptiste Oduor, « The Politics of Black Figurative Art Today » in *Frieze*, Issue 240, January-February 2024; Ayodeji Rotinwa, « The Ordinary is Radical for the Youth of Lagos: Emerging Artists Painting Realistic, Everyday Black Life » in *La Belle revue*, n°11, ed. In extenso, Clermont-Ferrand, 2021; Emily Watlington, « New Talent: 6 Queer Figurative Painters Reimagining Intimacy », in *ARTnews* online, July 13th 2021.



In the early '80s, when painting was caught in a critical vice between those who considered it anti-progressive and the retrograde vision of others who glorified its return, artist Thomas Lawson reminded us in his text "Last Exit: Painting" that "while there may be no point in continuing to make certain kinds of art, art as a mode of cultural discourse has not yet been rendered completely irrelevant". For him, "it is painting itself, that last refuge of the mythology of individuality, which can be seized to deconstruct the illusions of the present. For since painting is intimately concerned with illusion, what better vehicle for subversion?" And finally, "the discursive nature of painting is persuasively useful, due to its characteristic of being a never ending web of representations"¹⁷. Its equivocal, illusionist nature would make it one of the best means of subversion in art, in the face of the late capitalist regime's stifling of the radical artists.

Faced with the revengeful attitude in favor of a certain "French painting", another is to simply not give a damn, saying to oneself that in painting, only pleasure counts, no matter how much attention one pays to it, or whatever the turn of art in today's society, which even worse than the cynicism of the '80s, leads to a floating out of time, where nothing would matter, everything being equal in itself. Having long lost interest in painting, but unable to remain indifferent to its power of attraction among artists of my generation, I'm rather inclined, in these times of dark, predatory capitalism, to join Thomas Lawson on the tortuous and fraught path he proposed for this type of art. For if painting remains, persists and navigates among the most redhibitory critics, its discursive dimension must indeed have a genuine emancipatory potential¹⁸. It's up to each artist to find the right way to use it.

Benoît Lamy de La Chapelle

Translated by the author, except for the first two paragraphs, translated by Anna Knight.

¹⁷ Thomas Lawson, « Last Exit: Painting » in *Artforum*, October 1981.

¹⁸ It's worth noting that Raoul Haussman, an influential member of the International Dada movement, rejected this "conventional" medium in favor of a more progressive artistic language, but returned to painting in the late '50s. See the exhibition *Raoul Haussman – Peintre* at the Musée d'art contemporain de la Haute-Vienne – Château de Rochechouart (2024).



BIOGRAPHY OF THE ARTISTS

Marilou Bal

Born in 1990 in Pessac (France). Graduated from the HEAD, Geneva, she lives and works in Geneva.

Kevin Blinderman

Born in 1994 in Neuilly-sur-Seine (France). Graduated from ENSAPC, Paris-Cergy, he lives and works in Paris.

Nicolas Ceccaldi

Born in 1983 in Canada. Graduated from HfBK Städelschule in Frankfurt, he lives and works between Vienna and Paris.

Audrey Couppé de Kermadec

Born in 1992 in Paris. Journalist, writer, artist and performer, they live and work in Paris.

Angélique Heidler

Born in 1992 in Paris. Graduated from the Slade School of Fine Arts in London, she lives and works in Ivry-sur-Seine (France).

Charlotte Houette

Born in 1983 in Chambray-les-Tours (France). Graduated from ENSBA in Paris, she lives and works in Paris.

Jacent

Duo made of Jade Fourès-Varnier and Vincent de Hoÿm. Born in 1984 in Paris and Narbonne (France). Graduated from ESAG Penninghen, Paris, they live and work in Paris.

Renaud Jerez

Born in 1982 in Narbonne (France). Graduated from ENSBA in Paris, he lives and works in Paris.

Ash Love

Born in 1996 in Bordeaux. Graduated from the HEAD, Geneva, they live and work in Marseille.

Matthieu Palud

Born in 1983 in Perpignan (France). He lives and works in Paris.

Cédric Rivrain

Born in 1977 in Limoges (France). He lives and works in Paris.

Louise Sartor

Born in 1988 in Paris. Graduated from ENSBA in Paris, she lives and works in Paris.



PRESS IMAGES

HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



In the foreground: Jacent, *Are You That Somebody*, 2024, painted tiles, plywood, joints, 135 x 45 x 45 cm.

In the background: Jacent, *Le Manège*, 2025, watercolour on wood, work *in situ*, 308 x 222 cm.

Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.

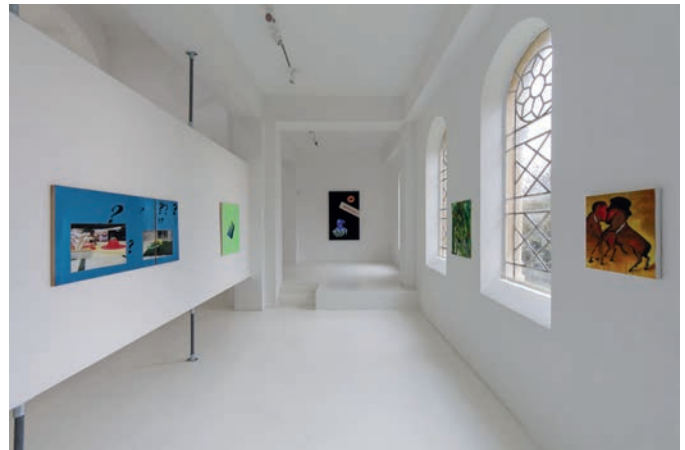


Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.

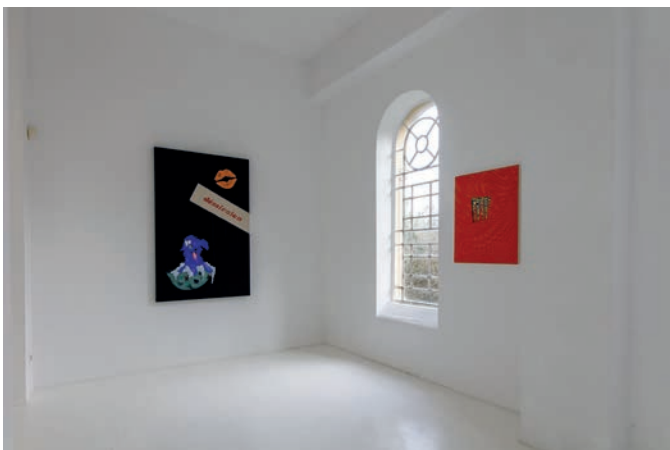




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On the left: Ash Love, *#6263cd (out of office)*, 2024, acrylic, raw canvas, coloured pencil and oil on canvas, 160 x 100 cm. Courtesy of the gallery Exo Exo, Paris and the artist.
On the right: Charlotte Houette, *God died / orange*, 2024, Flashe on canvas with board, 75 x 60 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.

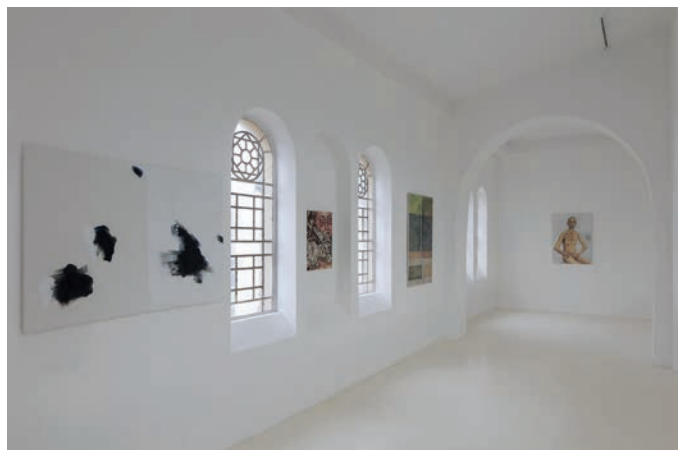
On the left: Angélique Heidler, *Fragola Flunch Fnac (FFF)*, 2024, PVC sticker and silkscreen on wood mounted aluminium panels, 60 x 81,5 x 2 cm and 60 x 31 x 2 cm. Courtesy of the artist.
On the right: Charlotte Houette, *Lucky ones / green*, 2024, Flashe on canvas with board, 75 x 60 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Vue du Salon International de la peinture de Delme, centre d'art contemporain - la synagogue de Delme, 2025.
Photo : OH Dancy.



Exhibition view Salon International de la peinture de Delme, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



On the left: Audrey Couppé de Kermadec, *On goumé rasin (une lutte racinaire) : rim-jobbing the earth*, 2024, acrylic, paint and oil pastels on canvas, 65 x 81 cm. Courtesy of the artist.

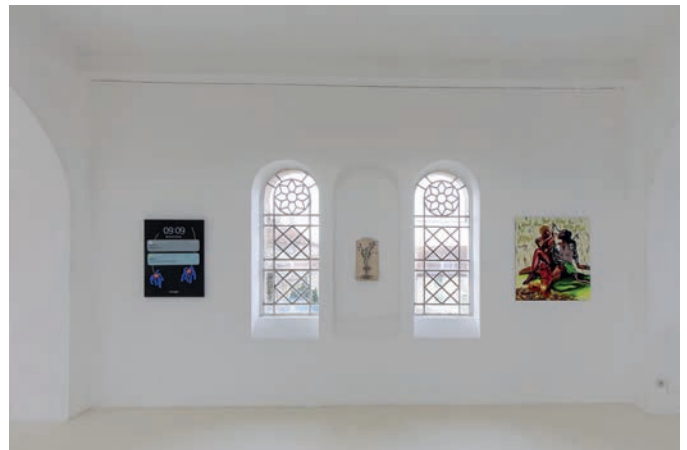
On the right: Ash Love, *#5ebef0 (team building)*, 2024, coloured pencil, glass and acrylic on canvas, 160 x 100 cm. Courtesy of the gallery Exo Exo, Paris and the artist.
Exhibition view Salon International de la peinture de Delme, centre d'art contemporain - la synagogue de Delme, 2025.
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Exhibition view Salon International de la peinture de Delme, centre d'art contemporain - la synagogue de Delme, 2025.
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Photo: OH Dancy.



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On the left: Louise Sartor, *اللهم اجعل قبره روضة من رياض الجنة*, (O Allah, make his grave a garden among the gardens of paradise), 2024, gouache on board, 52,5 x 32,1 cm. Courtesy of the gallery Crèveœur et de l'artiste.

On the right: Louise Sartor, *אמנא מנוחה גוונה על כנפי השכינה* (God, grant just rest under the wings of the divine presence), 2024, gouache on board, 52,5 x 32,1 cm. Courtesy of the gallery Crèveœur and the artist.

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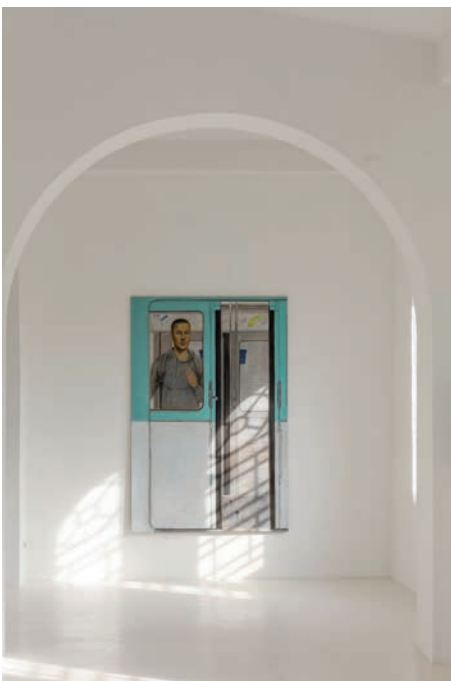
Exhibition view *Salon International de la peinture de Delme*,
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On the left: Nicolas Ceccaldi, *Il Brutto*, 2025, oil on
canvas, 140 x 90 cm. Courtesy of the gallery Edouard
Montassut and the artist.
On the right: Kévin Blinderman, *An Erratic Jew*, 2023, oil
on canvas, 120 x 103 cm. Courtesy of the artist.
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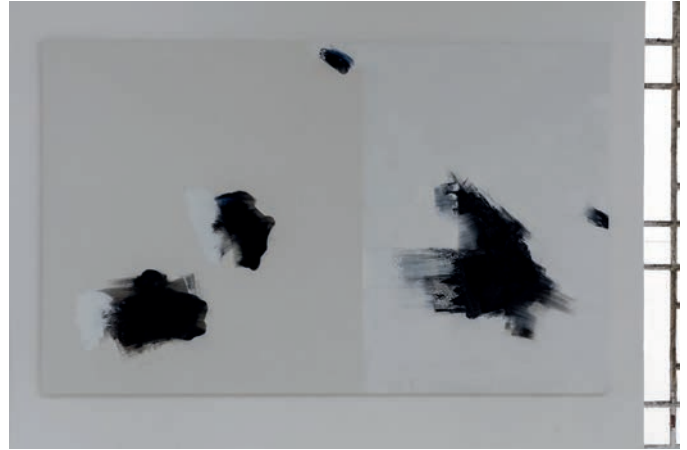
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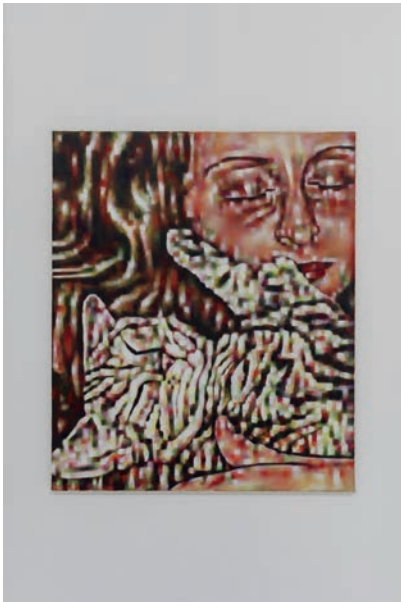
Cédric Rivrain, *Métro*, 2023, oil on canvas, 195 x 130 cm.
Courtesy of the gallery Fitzpatrick and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art
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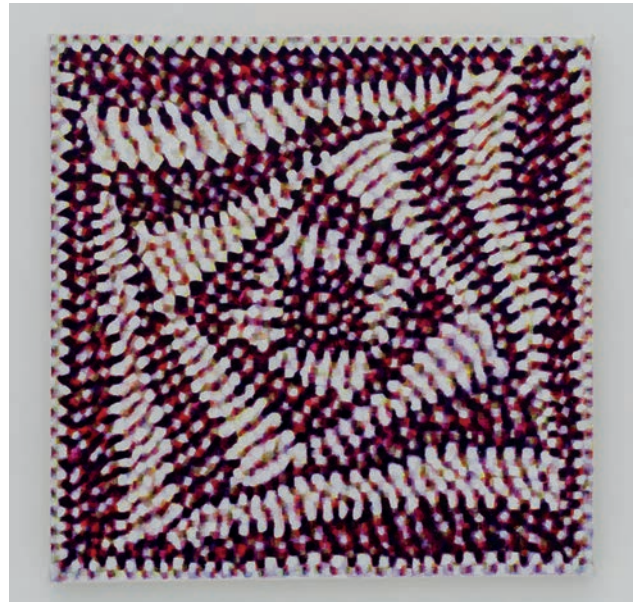
Nicolas Ceccaldi, *Il Brutto*, 2025, oil on canvas, 140 x 90 cm. Courtesy of the gallery Edouard Montassut and the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



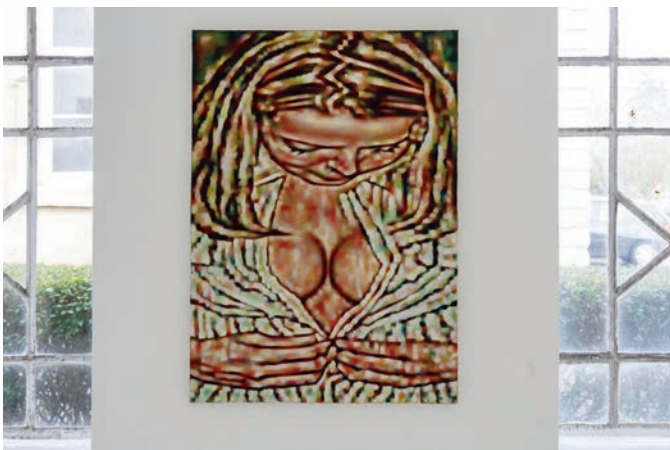
Nicolas Ceccaldi, *Il Buono*, 2025, oil on canvas, 140 x 90 cm. Courtesy of the gallery Edouard Montassut and the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



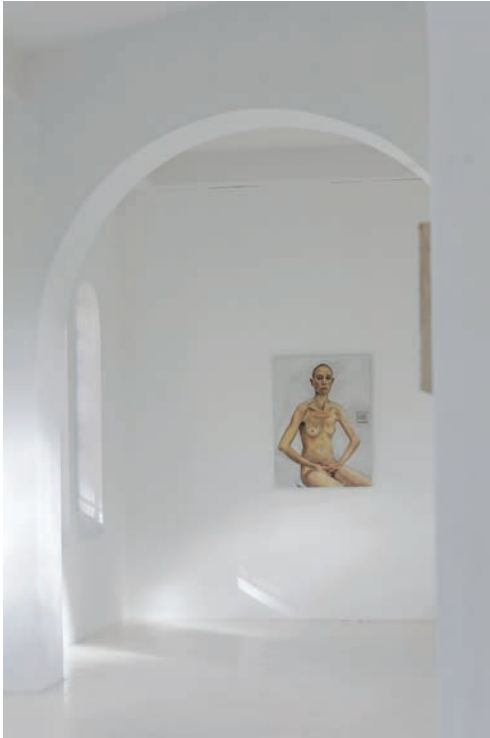
Marilou Bal, *Nestled*, 2024, oil on canvas, 57 x 48 cm. Courtesy of the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



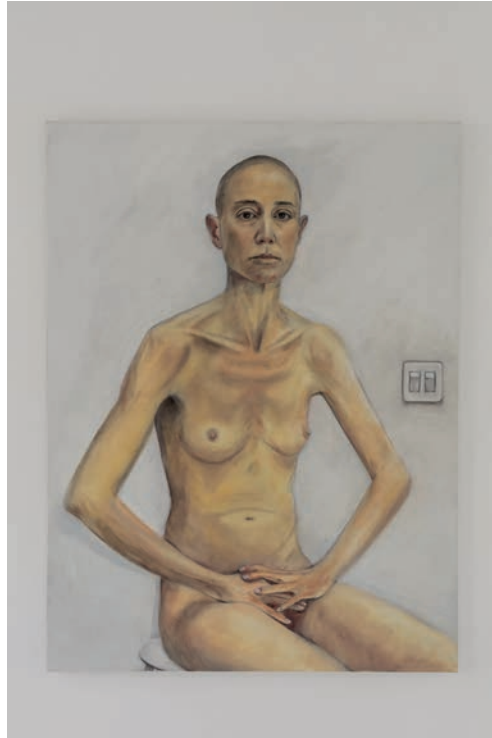
Marilou Bal, *Whorl*, 2024, oil on canvas, 40 x 40 x 2 cm. Courtesy of the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



Marilou Bal, *Girl in pajamas*, 2024, oil on canvas, 70 x 50 cm. Courtesy of the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



Cédric Rivrain, *Constance*, 2024, oil on canvas, 100 x 75 cm.
Courtesy of the gallery Fitzpatrick and the artist.
Exhibition view *Salon International de la peinture de Delme*,
centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Cédric Rivrain, *Constance*, 2024, oil on canvas, 100 x 75 cm.
Courtesy of the gallery Fitzpatrick and the artist.
Exhibition view *Salon International de la peinture de Delme*,
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Photo: OH Dancy.



Cédric Rivrain, *Ken*, 2019, oil on canvas, 25 x 25 cm.
Courtesy of the gallery Fitzpatrick and the artist.
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Photo: OH Dancy.



Cédric Rivrain, *Métro*, 2023, oil on canvas, 195 x 130 cm.
Courtesy of the gallery Fitzpatrick and the artist.
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centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



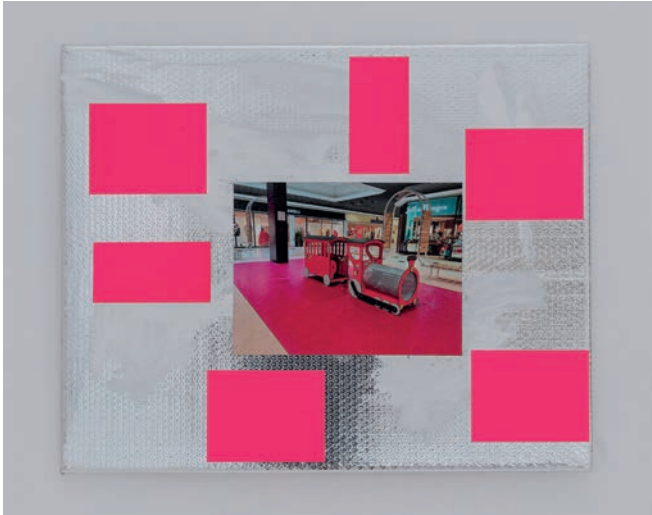
Kévin Blinderman, *An Erratic Jew*, 2023, oil on canvas, 120 x 103 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Kévin Blinderman, *Bisou Caramel (VII)*, 2024, oil on canvas, 40 x 33 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Kévin Blinderman, *Bisou Caramel (I)*, 2023, oil on canvas, 45 x 32 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Angélique Heidler, *Aire*, 2024, acrylic, PVC sticker and collage on aluminium bubble wrap, 65 x 81 x 2 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Angélique Heidler, *Hell (1 et 2/2)*, 2024, PVC sticker and silkscreen on wood mounted aluminium panels, 63 x 73 x 2 cm each. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



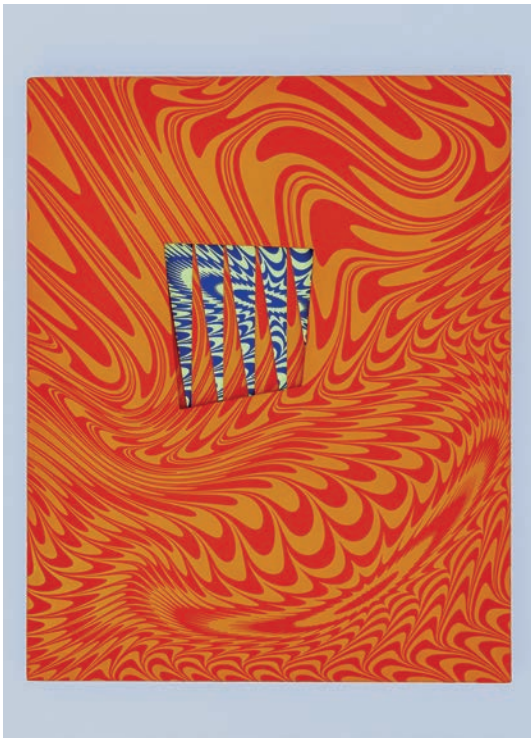
Angélique Heidler, *Fragola Flunch Fnac (FFF)*, 2024, PVC sticker and silkscreen on wood mounted aluminium panels, 60 x 81,5 x 2 cm et 60 x 31 x 2 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



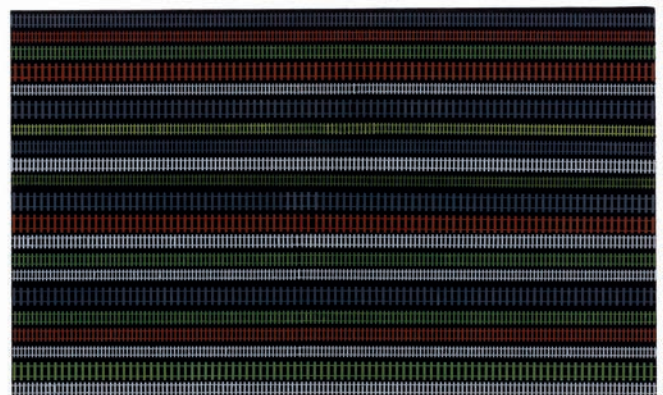
Charlotte Houette, *Secret egg/blue*, 2024, Flashe on canvas with board, 75 x 60 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Charlotte Houette, *Lucky ones / green*, 2024, Flashe on canvas with board, 75 x 60 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Charlotte Houette, *God died / orange*, 2024, Flashe on canvas with board, 75 x 60 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Charlotte Houette, *Aliene*, 2025, acrylic on canvas, 60 x 100 cm. Courtesy of High Art, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Audrey Couppé de Kermadec, *Négligé fanm nwé ki queer sé on péché, repanti ! (Négliger les femmes noires et queer est un péché, repentez-vous)*, 2022, digital painting, print on FineArt Hahnemühle Hemp paper, laminated, 90 x 90 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Audrey Couppé de Kermadec, *Vant an mwen sé on kenbwazè (mon ventre est un quimboiseur)*, 2024, oil, acrylic and oil pastels on canvas board, 66 x 50 cm. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Audrey Couppé de Kermadec, *On goumé rasin (une lutte racinaire): rim-jobbing the earth*, 2024, acrylic, paint and oil pastels on canvas, 65 x 81 cm. Courtesy de l'artiste.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Ash Love, #5ebef0 (*team building*), 2024, coloured pencil, glass and acrylic on canvas, 160 x 100 cm. Courtesy of the gallery Exo Exo, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Ash Love, 09 :09 (*fool moon*), 2022, acrylic and oil on canvas, 80 x 60 cm. Courtesy of the gallery Exo Exo, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Ash Love, #6263cd (*out of office*), 2024, acrylic, raw canvas, coloured pencil and oil on canvas, 160 x 100 cm. Courtesy of the gallery Exo Exo, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME



Mathieu Palud, *sans titre (tryptique)*, 2024, acrylic on wood, 110 x 60 cm each. Courtesy of the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.





Renaud Jerez, *Sans titre (Nécessité)*, 2024, oil on canvas, 200 x 240 cm. Courtesy of the gallery Crèveœur, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Renaud Jerez, *Sans titre (Passage)*, 2024, oil on canvas, 200 x 240 cm. Courtesy of the gallery Crèveœur, Paris and the artist.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Jacent, *Naruto*, 2023, dry pastel on wood, painted wooden artist's frame, 120,8 x 75,6 cm. Courtesy of the artists.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Jacent, *Le Manège*, 2025, watercolour on wood, work *in situ*, 308 x 222 cm. Courtesy of the artists.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



Jacent, *Are You That Somebody*, 2024, painted tiles, plywood, joints, 135 x 45 x 45 cm. Courtesy of the artists.
Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.





Louise Sartor, *Requiem æternam dona ei, Domine, et lux perpetua luceat ei (Give him eternal rest, O Lord, and let perpetual light shine upon him)*, 2024, gouache on board, 46 x 24 cm. Courtesy of the gallery Crèveœur and the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



Louise Sartor, *יְקַצֵּא מַנוּחָה נְכוֹנָה על כַּנְפֵי הַשָּׁכִינָה (God, grant just rest under the wings of the divine presence)*, 2024, gouache on board, 52,5 x 32,1 cm. Courtesy of the gallery Crèveœur and the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



Louise Sartor, *اللهم اجعل قبره روضة من رياض الجنة (O Allah, make his grave a garden among the gardens of paradise)*, 2024, gouache on board, 52,5 x 32,1 cm. Courtesy of the gallery Crèveœur and the artist. Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025. Photo: OH Dancy.



Exhibition view *Salon International de la peinture de Delme*, centre d'art contemporain - la synagogue de Delme, 2025.
Photo: OH Dancy.



TOURS

WEEKLY TOUR

Guided tour of the exhibition *Salon International de la peinture de Delme*.

Every Sunday at 4 pm.

Free, reservation not required.

TEACHER MEETING

Teachers will be welcomed by the head of visitor services, and Dorian Masiello, relay teacher for an introduction to the *Salon International de la peinture de Delme*.

Wednesday March 5th from 2pm to 4pm.

WORKSHOPS



PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME > CHILDREN AGED 7 AND UP

Play-workshop around the *Salon International de la peinture de Delme*.

Wednesday February 19th 2025 from 9.30 am to 11 am.

Free. Reservation required on 03 87 01 39 91.



HAND-IN-HAND WORKSHOP > PARENTS AND CHILDREN AGED 5-12

For children aged 5 to 12 accompanied by their parents. The art centre is offering a workshop for children and their parents! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Saturday April 17th from 3pm to 4.30pm.

Free. Reservation required on 03 87 01 43 42.



“BIG IDEAS SMALL HANDS” WORKSHOPS > FOR CHILDREN AGED 6-11

Led by the head of visitor services, and artist Katia Mourer, these workshops allow children to discover the current exhibition through a playful, concrete approach to the exhibited works.

Wednesdays March 12th, April 2nd, May 7th from 2pm to 5pm.

Free. Reservation required on 03 87 01 43 42.



VISITE BOUT'CHOUX > FROM 1 TO 3 YEARS OLD IN PARTNERSHIP WITH THE EARLY CHILDHOOD RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

Discovery of the current exhibition *Salon International de la peinture de Delme* through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

Wednesday March 26th and Thursday April 24th from 10am to 10.45am.

Free. Reservation required to rpe@cc-saulnois.fr / 03 87 01 17 88



OFF-SITE EXHIBITION



CORNICELLO FROM LÉA CAMMARATA AND LOUISE TALARICO

FROM JANUARY 24TH TO APRIL 6TH 2025
OPENING ON JANUARY 23RD 2025 AT 6PM

OCTAVE COWBELL
4 RUE DU CHANGE 57000 METZ

What's left is a full house that will soon be empty. Built brick by brick, decorated with thousands of knick-knacks that have been moved a hundred times throughout the house, the walls re-painted too. It was while exploring the house of her grandparents, Italian immigrants who arrived in France in the 1950s, that Léa Cammarata wondered how all the precious things they had brought back from their homeland and acquired in their adopted country were going to disappear, to be sorted, kept, thrown away and framed.

In the film industry, you set up a set that lives for a few months, weeks or days and then disappears. It's ephemeral, and we create what we call 'patinas' to age things and make them look as if they've lived and gone through layers of life. A bit like archaeologists who dig up objects to preserve them.

For this exhibition, Léa Cammarata has invited video artist Louise Talarico, with whom she has been working for a number of years on the fantasised and speculated life of objects. Both work in the fields of film industry and contemporary art.

They came together for this project based on the idea of a 'third territory' in which worlds have been displaced and then diluted. People marked by their land, who find themselves having to build elsewhere. An already inhabited elsewhere. It is here that fantasies, whether cultural or personal, become relics, like the objects left behind to bear witness to a living space.

Set design is a playground for bringing places and objects back to life. Using sheets of scenery as a starting point, they have created a transitional space between ruin and home. They propose both a fiction and the setting for that fiction, with Italy as the backdrop. The *Cornicello*, a symbol of good luck, is represented in the exhibition in several replicated forms. This obsessive variation, both in the gesture of making the object and in its display, is a way of experiencing its existence. It's a way of not forgetting, of remembering. Just like collectors. The plaster walls are followed by a dark room inhabited by ghostly voices whose tales straddle dream and reality. They propose a place that never existed, even though it attempts to represent their memories.

Léa Cammarata (Metz, 1996) is a graduate of ENSAD in Nancy. She lives and works in Marseille.

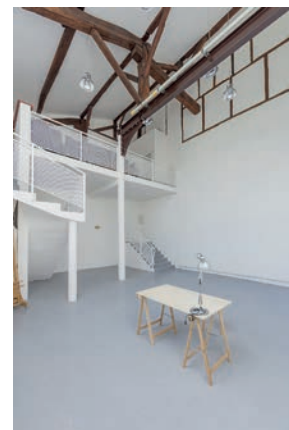
Louise Talarico (Nancy, 1996) is a graduate of ERG, Brussels. She lives and works in Brussels.



LINDRE-BASSE RESIDENCY PROGRAM



Photo: OH Dancy



Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio.

The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist.

The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.

UPCOMING RESIDENCIES



MARCH - MAY 2025

Louise Mervelet and Paul Garcin

Images: On the left: Paul Garcin, *Le Pouvoir de l'Amour, de la fascination et de Céline Dion*, video, 2023, screenshot.

On the right: Louise Mervelet, *spiritual hardcore*, 2022, printed on plastic-coated paper and soil, 3537. Photo: Louise Desplace.



JUNE - AUGUST 2025

Emile Rubino

Image: Emile Rubino, Exhibition view, *Bon Public*, with a contribution by Judith Geerts and a collaboration with the Cc Strombeek Kindergarten Atelier, Cc Strombeek, Grimbergen, 2023 Photo: Kristien Daem



CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.

Romain Leclère
Chair

under recruitment
Director

Fanny Larcher-Collin
Administration and communication

Célestine Charlet
Educational services and reception

Alain Colardelle
Production manager and head technician

Sarah Viollon
Educational services and reception

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past thirty years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Clovis Maillet and Louise Hervé, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Shilpa Gupta and more recently Jean-Luc Moulène, Merlin Carpenter, Camille Blatrix, Henrike Naumann, Magali Reus or Josephine Pryde.

All have developed a special view of the venue by creating site specific works. In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist residency program in the village of Lindre-Basse, in the heart of the Lorraine regional park area.

The Delme synagogue, located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.

The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » by the french Ministry of Culture.



Inaugurated on 22 September 2012, *Gue(ho)st House* is an architecture-sculpture made out of an existing building. It offers visitor reception spaces dedicated to mediation and documentation, and allows everyone to prolong their visit to the exhibitions at the art centre.

It's signed by the artists Christophe Berdaguer and Marie Péjus.

CAC - la synagogue de Delme.

Gue(ho)st House, Berdaguer & Péjus, 2012.

© Adagp Paris 2012 / Berdaguer & Péjus.

Photo: OH Dancy.

PRACTICAL INFORMATION

Salon International de la peinture de Delme from February 8th to June 8th 2025.
Opening: Friday February 7th 2025 from 6pm attended by the artists.

Free shuttle from Metz for the opening of the exhibition. Departure at 5pm from Rue d'Austrasie, opposite the Hôtel Moderne, a stone's throw from Metz SNCF station (Schidler Tourist Bus). Return journey from Delme at 8.45pm (arriving around 9.30pm in Metz).
Informations and booking : 03 87 01 43 42 or info@cac-synagoguedelme.org Or book online.

From Wednesday to Saturday, 2 pm - 6 pm and Sunday 11 am - 6 pm.

Admission free. Guided tour every Sunday at 4 pm.

The CAC will be open on Friday April 18th, Thursday May 8th and Thursday May 29th, and will close on Thursday May 1st 2025.

PRESS CONTACT

Fanny Larcher-Collin
communication@cac-synagoguedelme.org
+33(0)3 87 01 43 42
Images available upon request.

CONTACT AND ACCESS

CAC - la synagogue de Delme
33 rue Poincaré F-57590 Delme
+33(0)3 87 01 43 42
info@cac-synagoguedelme.org
www.cac-synagoguedelme.org

FROM PARIS (by train 90mins): TGV Est, get off at Metz or Nancy
FROM METZ (by car, 30mins): D955, formerly route de Strasbourg
FROM NANCY (by car, 30mins): N74 towards Château-Salins then D955 towards Metz

PARTNERS

The *Cornicello* exhibition is part of the Région Grand Est's Émergence program, in partnership with the Perspective program at ENSAD in Nancy and the Octave Cowbell gallery in Metz.



The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » from the french Ministry of Culture.

The CAC - la synagogue de Delme is supported by



The art center is a member of DCA / association française de développement des centres d'art, Arts en résidence - French national network, of BLA! – national association of mediation professionals in contemporary art and Plan d'Est - visual arts pole Grand Est.

